



Faculty Artist Series
presents
AMICI

87-17-99 (10)
Friday, November 5, 1999 at 8 p.m.

Walter Hall

FACULTY OF MUSIC

Presents

AMICI

Joaquin Valdepeñas, clarinet	David Hetherington, cello
Patricia Parr, piano	Scott St. John, violin
Steven Dann, viola	Edward Tait, double bass
Joan Watson, French horn	Michael Sweeney, bassoon

Wolfgang Amadeus Mozart
(1756-1791)

Trio in B-flat major, K.502
Allegro
Larghetto
Allegretto

Joaquin Valdepeñas, clarinet; David Hetherington, cello; Patricia Parr, piano

Chan Ka Nin
(born 1949)

Our Finest Hour (1999)

*Scott St. John, violin; Joaquin Valdepeñas, clarinet;
David Hetherington, cello; Patricia Parr, piano*

INTERMISSION

Franz Berwald
(1796-1868)

Grand Septet in B-flat major
Introduzione: Adagio – Allegro molto
Poco Adagio – Prestissimo – Adagio
Finale: Allegro con spirito

*Scott St. John, violin; Steven Dann, viola;
David Hetherington, cello; Edward Tait, double bass;
Joaquin Valdepeñas, clarinet; Joan Watson, French horn
Michael Sweeney, bassoon*

Meet the Artists

AMICI

Amici, formed in 1985 by Joaquin Valdepeñas, clarinet, David Hetherington, cello, and Patricia Parr, piano, is hailed as one of North America's leading chamber ensembles. In their series at the Glenn Gould Studio, they invite international artists to add diversity to their programming, enabling a broad exploration of chamber music. They have commissioned numerous works by Canadian composers, and have five CDs on the Summit label. Amici is Ensemble-in-Residence at the University of Toronto Faculty of Music.

JOAQUIN VALDEPEÑAS, CLARINET

In addition to his duties as principal clarinetist of the Toronto Symphony Orchestra and conductor of the Toronto Symphony Youth Orchestra, Joaquin Valdepeñas makes international appearances as soloist, chamber musician and conductor. He has performed at festivals throughout the world, including those of Aspen, Banff, Casals, Edinburgh, Mostly Mozart, Vancouver and Nagano, Japan. Mr. Valdepeñas has performed with musicians such as Kathleen Battle, Glenn Gould, Cho-Liang Lin, Rudolf Serkin, Richard Stoltzman, and Pinchas Zukerman and has collaborated with the American, Muir and Orford Quartets, the Kalichstein-Laredo-Robinson Trio and the Chamber Music Society of Lincoln Center.

Commissioning many works by Canadian composers, he recently gave the American premiere of *Aria for Clarinet and Orchestra* by Michael Colgrass with the Buffalo Philharmonic. Mr. Valdepeñas made his European debut with the BBC Welsh Symphony on BBC television and has recently recorded the Mozart *Clarinet Concerto* with the English Chamber Orchestra (Summit DCD131). He has recorded extensively for the CBC, Centredisc, Sony and Summit labels.

DAVID HETHERINGTON, CELLO

A native of St. Catharines, Ontario, David Hetherington received his musical training

at the Royal Conservatory of Music and the University of Toronto, furthering his studies in New York, Italy and Germany with Claus Adams, André Navarra, and Paul Tortelier. Currently the Assistant Principal Cellist of the Toronto Symphony Orchestra, Mr. Hetherington teaches cello and chamber music at the Royal Conservatory of Music.

Much in demand as a chamber musician, he collaborates with several small ensembles, including his own string quartet, Accordes. Through this group he has developed a keen interest in contemporary music, performing regularly for New Music Concerts and other contemporary music organizations. In addition to his recording activities with AMICI, Mr. Hetherington has recorded for the CBC, and the Canadian Music Centre's Centrediscs, with whom he has recently released the premiere recording of Talivaldis Kenins' prize-winning *Cello Sonata*.

PATRICIA PARR, PIANO

Since her debut with the Toronto Symphony at the age of nine, Canadian pianist Patricia Parr has been soloist with major orchestras including those of Toronto, Cleveland, New York, Philadelphia and Pittsburgh under such conductors as Eugene Ormandy, William Steinberg and Walter Susskind. Internationally renowned for her sensitivity and the integrity of her playing, her outstanding qualities as a chamber musician have resulted in invitations to numerous festivals including the prestigious Marlboro Music Festival and collaborations with many ensembles, among them the Guarneri, Orford and Vermeer String Quartets. She has toured Europe, Australia, Mexico, the United States and Canada, and frequently performs as a duo recitalist. Her recordings appear on the CBC, Centrediscs and Summit labels.

Ms. Parr is a graduate of the Curtis Institute of Music, where she studied with Isabelle

Vegerova and Rudolf Serkin. Since 1974, she has been a professor at the University of Toronto's Faculty of Music, teaching piano and chamber music.

SCOTT ST. JOHN, VIOLIN

Canadian-born Scott St. John has captured the attention of the musical world through his riveting and virtuosic performances on violin and viola. An *"electric collaboration"* is how the Cincinnati Enquirer described his performances with the Cincinnati Chamber Orchestra under the direction of Keith Lockhart on their dual triumphs in Cincinnati and New York.

"Brimming with extroverted spirit" is how the Philadelphia Inquirer praised this charismatic artist. But his exciting talents always serve the music, as the Pittsburgh Press has noted, *"he is a musician of impeccable taste and natural instincts. He lets the music do the talking"*.

His great success with the Toronto Symphony in 1996/97 led to an immediate re-invitation for 1997/98 with the orchestra's Music Director, Jukka-Pekka Saraste. As viola soloist, he has performed Mozart's Sinfonia Concertante with the Brandenburg Ensemble in collaboration with Jaime Laredo. Mr. St. John also played viola with the Cincinnati Chamber Orchestra under Keith Lockhart.

An avid chamber musician, Mr. St. John performs with the Chamber Music Society of Lincoln Center in New York, the Academy Chamber Players in Philadelphia, "Musicians from Marlboro", at the Seattle Chamber, Spoleto, Vancouver and Angel Fire (NM) Music Festivals and at European festivals including France's Evian Music Festival and the Spoleto Festival in Italy. From 1994-1997 Scott was founder and Artistic Director of Millennium, and this past season his Chamber Music Company launched a new series at New York City's Merkin Hall. Deeply committed to education and outreach, Mr. St. John employs his easy communication skills to connect with and peak the curiosity of school kids and adults alike.

Born in London, Ontario, Mr. St. John began his violin studies at age three with Richard Lawrence and subsequently worked with Gerard Jarry in Paris and David Cerone of the Cleveland Institute of Music. He studied viola with Ralph Aldrich of the University of Western Ontario and Robert Vernon, Principal Viola of the Cleveland Orchestra. In 1990, St. John graduated from the Curtis Institute of Music where he studied violin with Jascha Brodsky and Arnold Steinhardt, and chamber music with Felix Galimir. Mr. St. John has recently been appointed Assistant Professor of Violin and Viola at the University of Toronto Faculty of Music.

STEVEN DANN, VIOLA

Steven Dann was born in Burnaby, B.C. in 1953. A graduate of the University of Toronto, his teachers have included Lorand Fenyves, Robert Pikler and Bruno Giuranna. He has been Principal Viola of the National Arts Centre Orchestra in Ottawa, the Tonhalle Orchestra of Zurich, the Royal Concertgebouw Orchestra of Amsterdam, the Vancouver Symphony and the Toronto Symphony Orchestra, where he has been since 1988.

As a soloist, Steven Dann has performed with the orchestras of Toronto, Winnipeg, Vancouver, the National Arts Centre and Symphony Nova Scotia, as well as with the Royal Concertgebouw Orchestra and the National Orchestra of Spain. He has recorded with the CBC Vancouver Orchestra, the Vancouver Symphony and the Toronto Symphony Orchestra, and is responsible for commissioning viola concerti from Alexina Louie, Walter Buczynski and Peter Lieberman. A recording of the *Viola Concerto* by Alexina Louie with the Vancouver New Music Society was nominated for a Juno award.

Mr. Dann devotes much of his time to chamber music, having performed with many ensembles including the Allegri, Bartok and Orford String Quartets. He regularly participates in chamber music festivals and summer music schools including the Ottawa Chamber Music

Festival, Festival of the Sound, Scotia Festival of Music and Domaine Forget.

As associate professor, he teaches viola and chamber music at the University of Toronto's Faculty of Music.

EDWARD TAIT, DOUBLE BASS

Born in Hertfordshire, England in 1943, Edward Tait's earliest musical involvement was as a boy chorister. In his teens he studied percussion. When he entered the University of Toronto's Faculty of Music he was singing in the Toronto Mendelssohn Choir and playing dance and jazz gigs around Toronto.

He began studying the double bass and became a member of the National Youth Orchestra of Canada in 1964 where he met Frederick Zimmerman. On graduation he spent the 1966/67 season with the New Orleans Philharmonic Symphony and studied with Principal Bassist Robert Rohe.

Awarded a Canada Council grant to study with Fred Zimmerman in 1967, Mr. Tait instead returned to Toronto and studies with Thomas Monohan after Mr. Zimmerman's untimely death. After two years of freelancing in Toronto with the Canadian Opera Company, the National Ballet of Canada, the Festival Singers, the New Hampshire Summer Music Festival, theatre, dance and jazz gigs, he joined the National Arts Centre Orchestra as Assistant Principal Bass in 1969. A member of the Toronto Symphony Orchestra since 1971, he has been the Assistant Principal Bass for 25 years. He plays chamber music, studio recording sessions and teaches at York University and the University of Toronto. Mr. Tait also plays in Canada's oldest double bass quartet, "Basstially", and the Symphony Winds. His hobbies include sailing, canoeing, golfing and skiing.

MICHAEL SWEENEY, BASSOON

Michael Sweeney has been Principal Bassoonist of the Toronto Symphony Orchestra since 1989. As a soloist, he has performed the concerto and concertante works of Weber, Richard Strauss, Haydn, Vivaldi and Rudolf Komorous (a CBC

commission for Mr. Sweeney). In 1992 he performed the *Bassoon Sonata* of Glenn Gould with Patricia Parr at the international conference marking the 60th anniversary of the composer's birth. In addition to his frequent chamber music performances with AMICI, he has also collaborated with Emmanuel Ax and has appeared numerous times on the TSO Evening Overtures series. He is currently at work on *The Bassoonist's Companion to Mozart's Concerto* and will give the premiere of his new edition of this piece with the TSO next winter.

Mr. Sweeney studied the bassoon with Norman Herzberg at the University of Southern California, and musicianship with Joan Panetti at the Yale School of Music. He teaches at the Faculty of Music, University of Toronto, and the Royal Conservatory of Music.

JOAN WATSON, FRENCH HORN

Joan Watson has been the Associate Principal horn of the Toronto Symphony since 1988 and has previously held the same position with the Canadian Opera Orchestra, the Vancouver Opera, Pacific Opera, Victoria Symphony Orchestra, and the Esprit Orchestra. She is a member of the prestigious True North Brass quintet, and teaches at the Faculty of Music, University of Toronto, and the Royal Conservatory of Music in Toronto.

Ms. Watson has designed and taught a course called 'Going for Gold,' which addresses the subjects of audition preparation, the mind-body relationship and clarification/goal setting for musicians. She has given lectures on these subjects at the International Women's Brass Conference in St. Louis in 1997 and the International Horn Summit in Banff, Alberta in 1998. Ms. Watson also counsels numerous individual musicians in support of their careers and choices.

A solo CD, titled *Songs My Mother Taught Me*, was released in April 1998. It is a virtuoso crossover album of arrangements and original tunes by Canada's top writers.

Programme Notes

CHAN KA NIN OUR FINEST HOUR

Nearing the eve of this millennium, the composer wishes to celebrate the achievements of mankind in this one movement work commissioned by the Guelph Spring Festival with the assistance of The Canada Council. The three areas of interest are in arts, humanity and science. After a musical flash-back using tonal and non-tonal musical materials at the beginning of the work, the music delineates into various sections labeled "Joy to Creation", "Humanity", "Scientific Discovery", "Inhumanity" and "Our Finest Hour". The creative giants are acknowledged by associating them indirectly to Sir Winston Churchill's quotation: "...was so much owed by so many to so few". Quotation from *The Marseillaise* (French Revolution) is used to symbolize the power of the citizens and liberty for all. Humanity and invention of weapons of mass destruction come to a colliding path in World War II after which mankind must learn to live in peace. Another Churchill quote "...their finest hours" seems to summarize the spirit of the last century and in general, the philosophy of life. Chan Ka Nin's previous collaboration with Amici resulted in a Juno Award for Best Classical Composition in 1993 and The Jean A. Chalmers Award for Musical Composition in 1996.

FRANZ BERWALD GRAND SEPTET IN B-FLAT MAJOR

The Swedish composer Franz Berwald was born in Stockholm, where he began his career as a violinist. Feeling stifled by the artistic provincialism in his own country, he went abroad to try his success in Berlin, Vienna and Paris. Although he met with some encouragement, notably from Franz Liszt, his music was little understood by his contemporaries and he supported himself through a variety of extra-musical activities: opening an orthopaedic institute, managing a glass factory and writing a number of progressive articles dealing with a variety of social issues. Only recently have his compositions begun to achieve popularity. His instrumental works, especially his chamber music, are admired for their uniformly high level of inspiration and originality, innovative formal aspects and daring harmonic progressions.

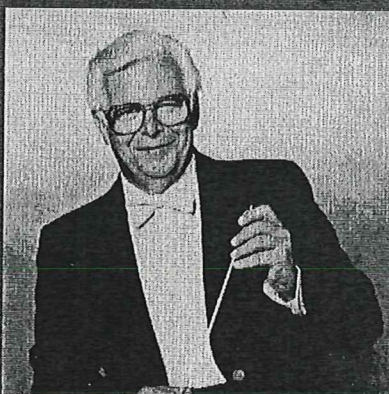
Berwald's Septet was composed in 1828 and was no doubt modelled on Beethoven's work for the same instrumentation, a popular Viennese work which had received many performances in Stockholm as early as 1804. The first movement demonstrates Berwald's characteristic command of sound textures, while the second is an example of his originality. In a single movement he combines a slow movement and *scherzo*: the graceful outer *adagios* frame a playful middle section which contrasts in key and rhythm as well as in tempo. The exuberant *Finale* lives up to its *con spirito* marking, providing a succession of surprises and an abundance of ideas.

Notes by J. Drew Stephen

A spectacular showcase of Canada's rising stars



Jenny Yoon



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VICTOR FELDBRILL



Graham Hargrove



Daniel Bard



Stephen Tam

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